



**National Trust for
Historic Preservation**

Save the past. Enrich the future.

September 28, 2012

Ms. Diana K. Alvarado
Manager, Property Management
Pacific Facilities Services Office
United States Postal Service
1300 Evans Avenue, Suite 200
San Francisco, CA 94188

Re: Berkeley Post Office Relocation

Dear Ms. Alvarado:

The National Trust for Historic Preservation is deeply concerned about the proposed relocation of the Berkeley Main Post Office in Berkeley, California, and its potential effects on the historic building, including two noteworthy WPA murals located in the interior lobby. We are particularly alarmed by the recently stated intention of the U.S. Postal Service (USPS) to make a formal decision on whether to relocate the Berkeley Post Office pursuant to its internal regulatory process prior to initiating consultation under Section 106 of the National Historic Preservation Act (NHPA).

We believe it would be wholly inconsistent with the spirit and intent of the NHPA if the USPS were to make the consequential decision to sell a historic building to the highest bidder prior to initiating Section 106 consultation. Specifically, the Section 106 regulations instruct that federal agencies, including the USPS, may not take planning actions that "restrict the subsequent consideration of alternatives to avoid, minimize or mitigate the undertaking's adverse effects on historic properties" prior to completing Section 106 review. See 36 C.F.R. § 800.1(c). A formal decision to relocate operations from the historic facility would preclude viable preservation alternatives. As such, we believe the USPS would be in violation of Section 106 by postponing Section 106 review until after making a commitment to a formal relocation decision.

By means of this correspondence the National Trust formally submits our request to participate in the review process for the Berkeley Post Office as a "consulting party" under Section 106 of the NHPA, pursuant to 36 C.F.R. §§ 800.2(c)(5) and 800.3(f)(3).

Interests of the National Trust

On June 6, 2012 the National Trust for Historic Preservation listed America's Historic Post Office Buildings on its annual list of America's 11 Most Endangered Places. As the USPS seeks to cut its operational costs in response to broad economic trends, the National Trust has committed to direct engagement and advocacy to ensure that more of the nation's architectural gems and public works projects owned or leased by USPS will be protected for future generations. It is critical that the USPS follow a proper process in compliance with the NHPA to ensure that the public's voice is heard prior to disposing of

San Francisco Field Office

The Hearst Building, 5 Third Street, Suite 707 San Francisco, CA 94103
E info@savingplaces.org P 415.947.0692 F 415.947.0699 www.PreservationNation.org

its unique historic assets, which have served for generations as great repositories of our Nation's architecture, arts, and culture.

Historic Significance of the Berkeley Main Post Office

The Berkeley Main Post Office at 2000 Allston Way was built in 1915 and is listed on the National Register of Historic Places as a contributing structure in the Berkeley Civic Center Historic District. It is a two-story building designed in the Italian Renaissance style by Oscar Wenderoth, who served as director of the federal Office of the Supervising Architect. Its appearance is essentially unaltered since it was built, with the exception of a rear addition for mail sorting, and the addition of WPA murals from 1936 and 1937 by Suzanne Scheuer and David Slivka. The murals include a finely painted allegory of Berkeley's history and a bas-relief commemorating the contributions of postal workers. More detailed information on the history and significance of the Berkeley Main Post Office can be found in Exhibit A.

Factual Background

On September 13, 2012, National Trust staff attended a public meeting at Berkeley City Hall hosted by the Post Office Subcommittee of the Berkeley City Council. Diana Alvarado, property manager for Pacific Facilities Services Area and Gus Ruiz, Corporate Communications Manager for Bay-Valley District, gave a presentation on behalf of USPS and addressed questions from a panel of three City of Berkeley Council members, including Mayor Tom Bates.¹

The representatives described a very detailed plan for relocation at the meeting. USPS clearly indicated its interest in selling Berkeley's historic Main Post Office. It would locate a new customer service facility nearby and transfer carrier operations to the existing delivery unit outside of the city center.

The USPS representatives also claimed that the public meeting satisfied a critical internal regulatory obligation under 39 C.F.R. § 241.4. Under this regulation, when considering the relocation of a customer service facility, the USPS must follow a specific process prior to making its final decision. The agency must accept public comment for a minimum of 15 days following a meeting noticed in accordance with the provisions of the regulation.²

The "purpose" of this internal process, as outlined in USPS regulations, is to

¹ The City of Berkeley has made the presentation publically available at http://www.ci.berkeley.ca.us/uploadedFiles/Clerk/Level_3_-_General/PO%20Subcommittee%20Communications%2009-13-12.pdf

² At the meeting USPS representatives indicated that they sufficiently notified the affected community by placing paper notices in the mailboxes of those who rent P.O. Boxes at the Berkeley Post Office. However, the USPS representatives conceded that they had not followed the proper notification requirements, after an audience member indicated that an incorrect address for the public meeting was listed on those notices. As such, we anticipate that another public meeting will take place in the near future, and that the 15-day timeline for public comments has not yet commenced.

assure increased opportunities for members of the communities who may be affected by certain USPS facility projects, along with local officials, to convey their views concerning the contemplated project and have them considered prior to any final decision to ... relocate.

39 C.F.R. § 241.4(b).

The full text of the regulation indicates a strong focus on community involvement in the relocation decision. Among USPS' obligations are to "solicit and consider input from the affected community," *id.* § 241.4(c)(1)(i), and at "one or more public hearings ... invite questions, solicit written comment, and describe the process by which community input will be considered." *Id.* § 241.4(c)(4)(ii). The regulations also require that the final decision on relocation "takes into account community input." *Id.* § 241.4(c)(5).

Critically, the regulations also indicate that any project that will have an effect on cultural resources will be undertaken in accordance with Board of Governors Resolution No. 82-7, which states that the USPS will comply with Section 106 of the National Historic Preservation Act (NHPA), 16 U.S.C. § 470f, Executive Order 12072, and Executive Order 13006. 39 C.F.R. § 241.1(d)(1).

The USPS Has Failed to Comply with Section 106 of the NHPA

As stated above, we are particularly concerned that the USPS has not properly coordinated its internal regulatory review process for the relocation of post offices with the agency's legal obligations under Section 106 of the NHPA. In a conversation with California Office of Historic Preservation (SHPO) staff on September 18, 2012, we learned that Section 106 consultation has not yet been initiated, despite the stated intent to initiate relocation procedures in a letter to the Berkeley Mayor in June.³ Much like the intent of the USPS regulations as outlined above, Section 106 requires agency officials to seek the views of the public and interested parties prior to making any consequential decision that could adversely affect a historic property. 36 C.F.R. § 800.3(e)-(f).

The Relocation of the Post Office Function has a Potential Adverse Effect on the Historic Berkeley Main Post Office Building, and Requires Prior Compliance with Section 106. First, the USPS refuses to comply with Section 106 prior to making decisions to move the post office function out of a historic post office building, apparently based on the false assumption that this federal action has no potential to affect historic properties. This assumption is inconsistent with the Section 106 regulations, which clearly state that a "[c]hange of the character of the property's use . . . that contribute[s] to its historic significance" is an adverse effect. *Id.* § 800.5(a)(2)(iv) (emphasis added). When a historic building was designed specifically for use as a post office, and says "POST OFFICE" on the front, and has been used as a post office since its construction, as is the case in Berkeley, the "[c]hange of the character of the property's use" that is the direct result of the relocation decision by the USPS clearly has the potential to adversely affect the historic property, and requires compliance with Section 106, "prior to" the agency's action. 16 U.S.C. § 470f.

³ Even though the USPS claims that this letter forms the basis of its outreach to local government, it has not been made publically accessible.

The USPS Has Unlawfully Restricted the Consideration of Alternatives to Avoid, Minimize, and Mitigate Harm to the Berkeley Post Office. The Section 106 regulations also state that “[t]he agency official shall ensure that the section 106 process is initiated early in the undertaking’s planning so that a broad range of alternatives may be considered during the planning process for the undertaking.” 36 C.F.R. § 800.1(c).

The Transfer or Sale of a Historic Post Office Building Subject to a Preservation Covenant—But Without a Third Party Able to Monitor and Enforce Compliance With the Covenant—Results in an Adverse Effect on the Historic Property. The USPS has generally attempted to rely on the placement of historic covenants on buildings in order to avoid adverse effects. In California, however, the SHPO has not been willing to agree with the USPS assumption that a piece of paper stapled to the back of a deed will automatically avoid adverse effects, because the SHPO lacks the staff to ensure that all USPS covenants in California can be effectively monitored and enforced. The USPS’ reliance on the creation of a covenant without a covenant holder has been strongly criticized by preservation professionals within the California SHPO office and the Advisory Council on Historic Preservation, and has been rejected by both agencies as a strategy to avoid adverse effects. At this stage it is unclear whether there is an entity that would be willing to take on such an obligation in Berkeley, particularly since the USPS has been unwilling to provide any funding for the management and administration of such an obligation.

The Section 106 regulations clearly establish that the “[t]ransfer, lease, or sale of property out of Federal ownership or control *without adequate and legally enforceable restrictions or conditions to ensure long-term preservation* of the property’s historic significance” constitutes an adverse effect on a historic property under Section 106. 36 C.F.R. § 800.5(a)(2)(vii) (emphasis added). A preservation covenant without anyone in the role of “ensuring” its enforcement simply does not satisfy this requirement.

Other Federal Laws Discourage Federal Agencies from Moving Operations out of Historic Buildings

On a broader level, we are concerned that the USPS has been deciding to transfer its operations from historic buildings at a rate disproportionate to non-historic buildings. This is a critical concern as it is far preferable to have buildings designed for public use remain publically accessible. The disproportionate emphasis on transferring historic buildings is heavily discouraged by two key Executive Orders by which USPS has committed to comply with in Board Resolution 82-7:

Executive Order 12072, issued in 1978, states that “Federal space shall conserve existing urban resources.” Section 1-101. Further, it indicates that “[p]rocedures for meeting space needs in urban areas shall give serious consideration to the impact a site selection will have on improving the social, economic, environmental, and cultural conditions of the communities in the urban area.” Section 1.102. In conducting processes to meet federal space needs “[a]gencies must consider the “utilization of human, natural, cultural, and community resources.” Section 1-104(c). The agency is required to consider

“[u]tilization of buildings of historic, architectural, or cultural significance” and “[o]pportunities for locating cultural, educational, recreational, or commercial activities within the proposed facility.” Section 1-105(b),(e).

Executive Order 13006, issued in 1996, directs federal agencies not only to locate their operations in established downtowns, but to give first consideration to locating in historic properties within historic districts (See 61 Fed. Reg. 26,071 (May 24, 1996).) The order requires the federal government to “utilize and maintain, wherever operationally appropriate and economically prudent, historic properties and districts, especially those located in central business areas.” It also directs federal agencies to give “first consideration” to historic buildings when “operationally appropriate and economically prudent.” The order was codified into law as an amendment to the NHPA on May 26, 2000. See Pub. Law No. 106-208 (Section 4) (amending 16 U.S.C. § 470h-2(a)(1)).

The USPS Has Failed to Comply With Section 111 of the NHPA

Prior to making a formal decision on the sale of the historic Berkeley Main Post Office, the USPS must take seriously its obligations to consider options to lease the facility rather than sell it outright. Section 111 of the National Historic Preservation Act states that

any Federal agency ... shall, to the extent practicable, establish and implement alternatives for historic properties, including adaptive use, that are not needed for current or projected agency purposes, and may lease an historic property owned by the agency to any person or organization, or exchange any property owned by the agency with comparable historic property, if the agency head determines that the lease or exchange will adequately insure the preservation of the historic property.

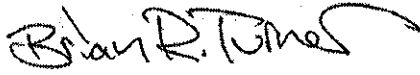
16 U.S.C. § 470h-3(a).

Recently a federal district court in Washington State concluded that the Federal Reserve Bank of San Francisco failed to comply with Section 111 by authorizing the sale of a historic federal building without considering adaptive use, lease, or exchange. The court stated that “[t]he congressional directive to at least consider, if not implement, adaptive use or lease strategies to protect historic properties is clear ... and the failure to do so would constitute a violation of NHPA.” *Comm. for Preservation of the Seattle Federal Reserve Bank Bldg. v. Fed. Reserve Bank of San Francisco*, 2010 U.S. Dist. LEXIS 26084 at 19 (W.D. Wash. Mar. 19, 2010). The USPS must comply with its legal obligations under Section 110 of the NHPA prior to proceeding down a path that would commit the agency to an outright transfer of a historic property out of federal control.

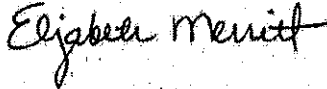
Conclusion

Thank you for the opportunity to comment on this issue. We request that these comments be considered part of the record both for the USPS’ internal regulatory process as well as for Section 106 of the NHPA.

Sincerely,



Brian R. Turner
Senior Field Officer/Attorney
CA State Bar #251687



Elizabeth S. Merritt
Deputy General Counsel

Exhibit A – National Register nomination for Berkeley Main Post Office, June 24, 1980

cc: Ujwala Tamaskar, USPS Pacific Facilities Services Office
Dallan C. Wordekemper, Federal Preservation Officer, USPS
Sharon Freiman, Attorney, Procurement & Property Law, USPS
Caroline Hall & Reid Nelson, ACHP
Tristan Tozer & Jenan Saunders, CA Office of Historic Preservation
Cindy Heitzman, California Preservation Foundation
Anthony Bruce, Berkeley Architectural Heritage Association
Gray Brechin, California's Living New Deal Project
Antonio Rossmann, Rossmann & Moore, LLP

LOAN COPY

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places
Inventory—Nomination Form

See instructions in How to Complete National Register Forms
Type all entries—complete applicable sections

1. Name

Historic United States Post Office

and/or common name: Berkeley Main Post Office

2. Location

street & number 2300 Milvia Street / 2000 Alhambra Way not for publication
city, town Berkeley 94701 vicinity of congressional district 8
state California code Alameda county Alameda code

3. Classification

Category	Ownership	Status	Present Use
district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
building(s)	<input type="checkbox"/> private	<input type="checkbox"/> vacant	<input type="checkbox"/> commercial
structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
site	<input type="checkbox"/> Public Acquisition	<input type="checkbox"/> Accessible	<input type="checkbox"/> entertainment
object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> scientific
		<input type="checkbox"/> no	<input type="checkbox"/> industrial
			<input type="checkbox"/> transportation
			<input type="checkbox"/> military
			<input type="checkbox"/> other:

4. Owner of Property

name U. S. Postal Service
Western Regional Office
street & number 850 Cherry Street

city, town San Bruno 94099 vicinity of state California

5. Location of Legal Description

courthouse, registry of deeds, etc. Alameda County Courthouse

street & number 1225 Fallon Street

city, town Oakland 94612 state California

6. Representation in Existing Surveys

X. State Historic Resources Inventory has this property been determined eligible? X yes ___ no
site? Berkeley Urban Conservation Survey
3. Berkeley City Landmark
date 1. Nov. 1977 2. June 1978 3. June 1980 federal 1. state ___ county 2. local ___
depository for survey records 1. Office of Historic Preservation, Box 2390/ 1220 X Street,
Berkeley Architectural Heritage Assn., 1050 Addison Street,
3. Landmarks Commission, City of Berkeley, 2180 Milvia Street,
city, town 1. Sacramento 95811 2. Berkeley 94704 state California

7. Major Bibliographical References

see continuation sheet

10. Geographical Data

acreage of nominated property 0.53 (150' x 285')
Quadrangle issue Oakland West
UMI File: 87-24

Quadrangle scale 1:24000

A	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Zone	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Zone	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
Zone	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

Verbal boundary description and justification

Block 57, Block 2027, Parcel 5; lot about 150' wide along east side of Milvia Street, from Milvia Street on the north to Kittredge Street on the south.

all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

11. Form Prepared By

name: Betty Marvin
organization: Berkeley Architectural Heritage Assn. date: June 24, 1980
street & number: Box 7066, Landscape Station telephone: (415) 845-6591
city or town: Berkeley 94707 state: California

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is: ___ national ___ state ___ local

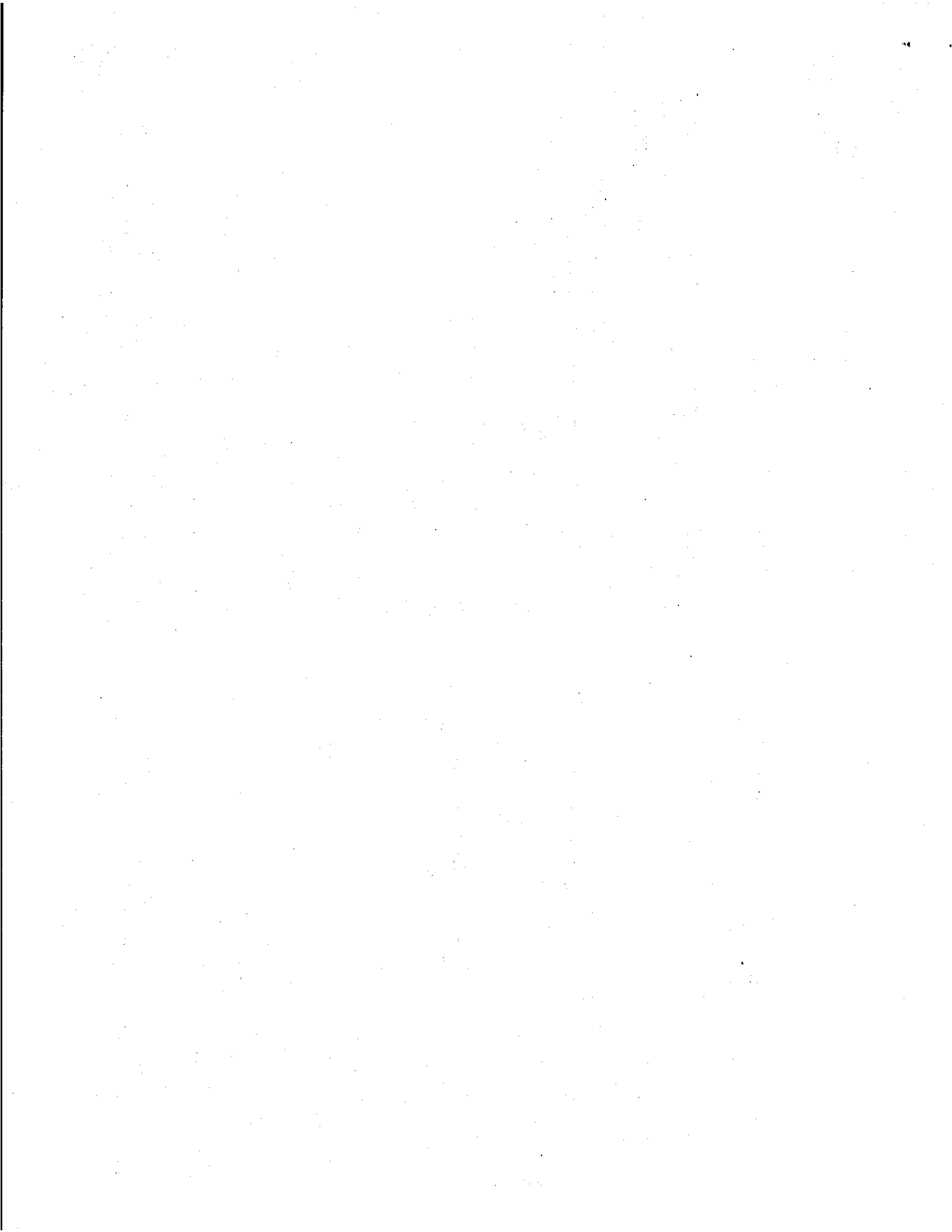
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

date

I hereby certify that this property is included in the National Register

Signature of the National Register



7. Description

Condition: excellent deteriorated ruins unexcavated

Check one: original site moved

Date: _____

Describe the present and original (if known) physical appearance

The Berkeley Post Office is located one block west of Shattuck Avenue (main business street) on the west half of the block bounded by Allston & Herold Ways & Kittredge & Milvia Streets. The main facade is on Allston Way, where the adjacent corners are occupied by the EOH, city office building (formerly Farm Credit), & Berkeley High School. The front section of the Post Office (130' frontage x 52' deep; 34' high) is 2 stories plus basement, with a hipped red tile roof; this houses the customer lobby, offices, & part of the work area. Behind this the work area extends another 162' south along Milvia St. in a flat-roofed, 1-story & basement building using the same wall & cornice & window motifs as the facade, even on the sides facing the driveway & loading dock. The northwesternmost 35' of this section is original; the southwestern extension, perfectly matched, was added in 1931-2. Construction of the whole is reinforced concrete.

Exterior finish is as described when the building opened: Bedford, Indiana, limestone has been used up to the water-table line with granite steps; the walls above are of cement stucco with terra cotta trimmings having a sand-cement finish, used for the first time on the Pacific coast. Inset marble columns support the vaulted arches over the main entrance loggia (Arch. & Eng., Oct. 1915; early pictures show the columns dark, apparently red, but they are now the same sand color as the terra cotta). The arches, wide overhanging red tile roof, & classical details are common to 1910s post offices all over the country in the style sometimes called Second Renaissance Revival; the Berkeley post office has been described as "a free adaptation of Brunelleschi's Foundling Hospital." The main feature of the Allston Way facade is an arcade of 11 high round arches on plain Tuscan columns, which runs the whole length of the main floor in front of a loggia about 10' deep. The arches are outlined in terra cotta, & a wide terra cotta belt course, with dentille, swags, medallions, & wave patterns, runs immediately below the 11 plain rectangular second-story windows & around the whole building, thus becoming the cornice ornamentation of the 1-story rear section. A smaller terra cotta frieze, with other classical motifs, tops the second story just below the eaves. The end sections of the facade, & also of the side walls, are heavily rusticated with cast blocks simulating stone. Each of these rusticated sections is topped with a terra cotta shield, & the very corners of the building are rounded & slightly set back between the sections of rustication. The roof is hipped, red tile over wood sheathing, & has a wide overhang with 2 rows of curved wooden brackets framing rectangular panels. This cornice coiffit was painted in 1979 in brown (brackets), blue & orange (panels), & sand (edges), at the same time that the whole exterior was cleaned & repainted in shades of beige & yellow & sand to highlight its details.

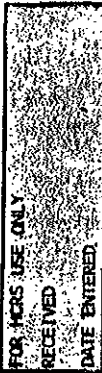
The whole building stands on a partly raised basement, with fair-sized windows on the west side where the grade is lower. Cornerstone is at north end of west side; William G. McAdoe Secretary of the Treasury, Oscar Yenderoth Supervising Architect, 1914; flagpoles at NE corner. Across the front, granite steps rise from the sidewalk to the middle 5 archways of the loggia—7 steps at the east end, 10 at the west. Basement has 2 small windows with metal grilles at each end of the steps. The end arches have elaborate wrought iron railings, with heraldic shields & a diagonal rope pattern. The loggia has floor & baseboards of gray marble. Its inner wall—the front wall of the lobby—repeats the 11 arches & plain capitals of the outer arcade, & the end walls are also arched, resulting in a cross-vaulted ceiling. On the east end wall is a relief sculpture of postal workers, about 3' square, with the signature "David Sliven, Dec. 1937" worked into the address of one piece of mail, & the inscription "From U.S. To All Men-kind, Truth Abode, On Freedom Road" on another. The 4th, 6th, & 8th arches have paired oak & glass doors with brass fittings; the door frames have modified Corinthian capitals which are repeated inside the building. The other arches have low cement windowsills with wave decoration, double-hung windows with their panes grouped in 3 vertical divisions. All the arches are glazed to the top, with functioning transoms.

Inside the building the arcade is reflected yet again in the screenline wall between the lobby & the workroom; the arches are again glazed, with the same arrangement of panes & transoms (these inside transoms are now painted or lined in white). It is as if the building was designed from the inside out, for the 3-part division of the windows, & the width of the arches themselves, turn out to fit around standard post office units of service windows & bulletin

PR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM



COMPLETION SHEET Berkeley CA U.S. Post Office, ITEM NUMBER 7 PAGE 2

boards. A service window at the east end & the postmaster's office at the west occupy the space of the 1st & 11th outside arches, so the lobby is 9 arches across—about 70'. It is about 15' deep, with, of course, arches around the service windows & postmaster's door at the ends. East is flecked gray vinyl tile, apparently over mosaic (early photos show this, & there is still some mosaic at the second floor landing). The baseboard is dark gray marble, with a light gray marble wainscot or dado above. The walls & coffered ceiling are painted white (as they originally were); the capitals of all the columns & a band joining them have been painted dark brown, & the east end wall below capital level is orange. All the capitals inside the lobby are Corinthian—cast ceramic (?) ones on the columns between the doors & windows & between the service bays, & carved wood on the entrance vestibule & postmaster's door.

There is a finely crafted wood & glass enclosed vestibule at the center door—all 3 doors originally had them, standard post office equipment to protect employees against drafts through the service windows. The postmaster's office door is framed in carved wood similar to the vestibule, with a triangular dentilled pediment & "Postmaster" in gold incised letters. In the arch around the door is a mural of figures from the Spanish & pioneer period of Berkeley's history, painted in 1956-7 by Suzanne Schauer for the Treasury Relief Art Project. The service window at the opposite end, like several of the others on the screenline wall, retains the original finely detailed wood framing, windows with brass grilles & feather-chip glass, curved ledges for the customer to write on. At some bays the middle space is occupied by a bulletin board with hinged glass front. Placement but reasonably discreet alterations have installed metal roll-down shutters at the eastern 3 bays, & stamp machines in 2 others. One bay contains parcel & letter drops, with brass & wood doors. The bay nearest the west end is occupied by lock boxes—brass & glass, with fretwork edging, & petals around the keyhole.

The westmost arch leads to a corridor at right angles to the lobby, with office doors & stairs along its west side & more lock boxes on the east, the user combination-locked ones set into what was originally more bulletin board space (as shown by carved letters in the wood frame). The second floor is occupied by finance & personnel offices, & closed to the public by a modern security door. The stairs are again finely crafted, with white marble treads, oak handrails, & ornamental metal endpieces & railings. At the landing the floor is of small square mosaic tiles, white with black & red fretwork around the edge—apparently matching the original lobby floor.

8. Significance

Period	Areas of Significance—Check and justify below
1400-1499	archaeology/prehistoric
1500-1599	archaeology/historic
1600-1699	agriculture
1700-1799	architecture
1800-1899	art
1900-1999	commerce
2000-	communications

landscape architecture	religion
law	science
literature	sculpture
music	social
philosophy	humanities
political/government	theater
transportation	other (specify)

Specific dates 1914 **Bulfinch/Westwood Oscar Wenderoth, Supervising Architect**

Statement of Significance (in one paragraph)

The Berkeley Post Office is a characteristic & well preserved product of the Treasury Department Supervising Architect's Office in the early part of this century, & embodies for the city of Berkeley the sense of mission which the government then put into its public buildings—buildings which will educate & develop the public taste & eventually elevate it to a higher plane (Arch. & Eng., Oct., 1915). Outside & in, the building is conspicuous for fine & enduring materials. The lobby, particularly, is a civic treasure with its minimally altered marble, metal, & woodwork especially since the 1908 City Hall was devoted to other uses. Berkeley has few if any comparable public spaces where citizens from all over the city come frequently & freely & can experience the quality workmanship & civic pride that used to be part of government buildings. (There is also a later history lesson, as well as an artistic experience, in the New Deal mural & sculpture added to the building in 1937.) The authorization of a post office building for Berkeley in 1919, & its completion in 1925, symbolized the city's coming of age, coinciding with a period of great economic & population growth & increasing political sophistication. Regionalism & reform that are evident in the extensive discussions of public building policy on the national level at that time. Downtown Berkeley is still essentially the Main Street that developed in the 1910s & 20s, & the well-patented post office is important in keeping it alive. Though never formally part of any of Berkeley's (unrealized) civic center schemes, the post office is one important member of a de facto civic center to the west of Shattuck Avenue.

The inscription on Suzanne Schaner's mural summarizes Berkeley's history prior to its incorporation in 1878, from the first white man in 1770 to "First Post Office established in Dr. Merrill's drug store 1877." In typical pioneer small town fashion, Berkeley's postal service for the next few decades occupied a succession of stores & rented premises—first adjacent to the university, then the downtown Shattuck Avenue branch of Merrill's, from 1887 (where the 2nd postmaster was Napoleon Bonaparte Byrne, former Wisconsin planter whose 1868 Italianate villa in north Berkeley, the city's oldest known home, is on the National Register & about to undergo restoration). As in similar power struggles over train routes & the location of the city hall, the Shattuck Avenue business district was out over both the University & West Berkeley as the economic & governmental center of town, & after 1887 the city's main post office was always within a block or so of Shattuck & Alameda Way.

By the fiscal year 1905-6 Berkeley's post office was doing \$75,000 worth of business, & in 1913-4 it was \$150,000; the amount necessary to qualify for a federally constructed post office building was at that time \$10,000. When Clarence Merrill—son of the druggist—became postmaster in 1907 he immediately began campaigning for a building for Berkeley. Postmasters & members of commerce all over the country were of course doing the same, & in early 1910 the program from Congress was "there are more than 200 public buildings that have been authorized, plans for which have not yet been touched by the Supervising Architect's office...it could take him until 1912 to prepare the plans...already authorized. Such being the case I doubt if any public buildings will be authorized at this session." However, by the end of the session Representative Knowland was able to report "I made a special plea for the city—citing its great growth, its postal receipts, & the important fact that it was the seat of the great State University...." Of all the localities...Berkeley secured the biggest appropriation by \$50,000—a total of \$180,000 for building & site, authorized in the omnibus public buildings bill of June 25, 1910. As a federal office building it would also house forestry & game com-

PR-8-300A

(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

FOR ARCH USE ONLY
RECEIVED
DATE ENTERED

COMINUATION SHEET U.S. Post Office, ITEM NUMBER 9 PAGE 2

insistence, internal revenue officials, & a civil service examination room. Search for "a lot in the center of the city" began at once; of several offers (including George Pope's planing mill, now one of the city's prized historic buildings), Washington settled on the southeast corner of Alameda & Millvale, where the pioneer Woolsey family had an apple orchard for \$50,000.

True to the pessimistic reports from the Supervising Architect's office, plans were finally ready in July 1913. In April 1914 the contract was let, with 16 months to finish, & excavation was begun. The successful bidder as general contractor was Van Sant-Koughton Co., of San Francisco & Berkeley; the Robert Van Sant, Sr. & J., were well established in Berkeley with adjacent residential work in the Claremont district, & worked on the 1915 Exposition in San Francisco. A week after groundbreaking, the postmaster & civic leaders were petitioning Washington to the effect that "substitution of surfaced brick for...concrete in the outer part of the structure would be a decided improvement, & as there is sufficient money available...it is believed that the desire of the people of Berkeley for a first-class building will be granted," reinforced concrete & shero was still somewhat improved where civic grandeur was at stake; they also intended that the bricks would be made in California.

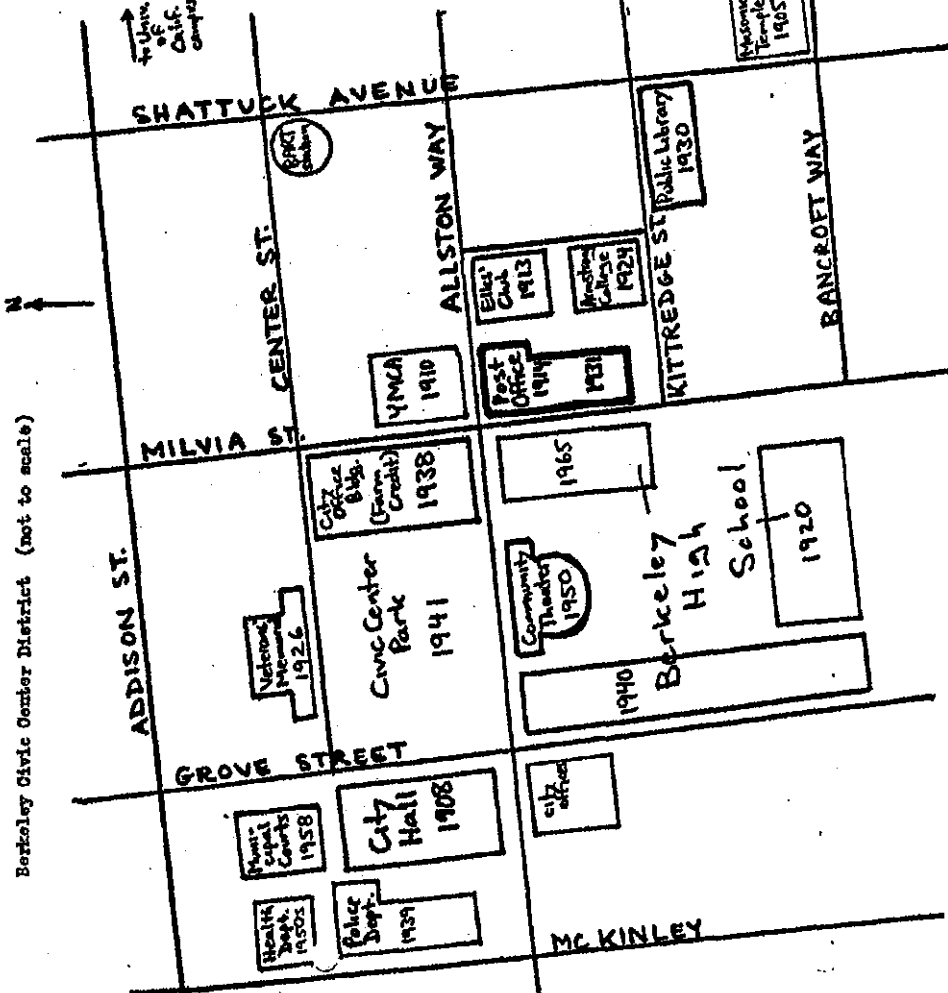
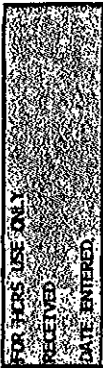
On Sept. 29, 1915, the Gazette announced "New Post Office to be Opened Tomorrow." The clerk would carry their materials over to the new building after closing time, so business could not be interrupted a minute, & the same efficiency which has characterized it in the past will still be in evidence." The 1915 & 1916 Supervising Architect Reports reveal that the project came in \$15,000 under budget—even with 5 1/2 years beyond authorization & completion. The new building was featured in a 6-page lead article in the Oct., 1915 *Architect & Engineer*. "The Berkeley Post Office—An Example of the New Public Building Policy," namely "to establish a national system of uniformity & business economy" & clean up the post-barral system where buildings were constructed to fit whatever appropriation Congressmen were able to get for their towns....small villages often got costly & elaborate stone structures.... & other localities....none at all."

This reform spirit was reflected in local Berkeley politics as well: in 1909 the city adopted a charter including such Progressive measures as neighborhood halls, initiative-referendum-recall, & the possibility of municipal ownership of utilities; in 1911 J. Skitt Wilson was elected mayor as a Socialist, & Clarence Merrill's appointment as postmaster was said to have been at the instigation of University President Benjamin Ide Wheeler & other leading citizens who desired to check the machine politicians who sought the appointment of one of their number. Civic concerns which shared the pages of the Berkeley Gazette with the progress of the new post office included street lighting & widening, women's suffrage (1911), & a sanitation campaign "Share the Fly". (As a different measure of the city's coming of age, & a sanitation campaign "Share the Fly". (As a different measure of the city's coming of age, & a sanitation campaign "Share the Fly". (As a different measure of the city's coming of age, & a sanitation campaign "Share the Fly".)

Just 3 days before the post office contract was announced, Werner Hegemann's famous city plan for Berkeley & Oakland was submitted to the City Club that had commissioned it. This plan for Berkeley did not figure directly in Hegemann's sketches for City Beautiful civic centers to the east of the 1908 Baum Arts city hall, but it aligned in harmony with the motto he looked to the east of the business district—as well as being fully in harmony with the motto he looked to his chapter on Civic Art & Civic Centers. "They shall be simple in their homes but splendid in their public ways." In fact Hegemann accurately foresaw the very Berkeley's civic center really has developed: after the large scale Baum Arts sketches, he acknowledged that Berkeley is very slow in acquiring land so it was really a case of "possibility of gradually grouping all public buildings." Just how gradually & in what a variety of styles might have surprised him, but there is a coherent district of civic & semi-public buildings extending from the public library at Shattuck & Kittredge to the Health Dept. at Addison & Makinley, with the post office city hall, & city office building as main links in the chain. (See map next page)

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

CONTINUATION SHEET U.S. Post Office, ITEM NUMBER 8 PAGE 3
Berkeley Civic Center District (not to scale)



NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

CONTINUATION SHEET U.S. Post Office, ITEM NUMBER 8 PAGE 4
Berkeley, CA



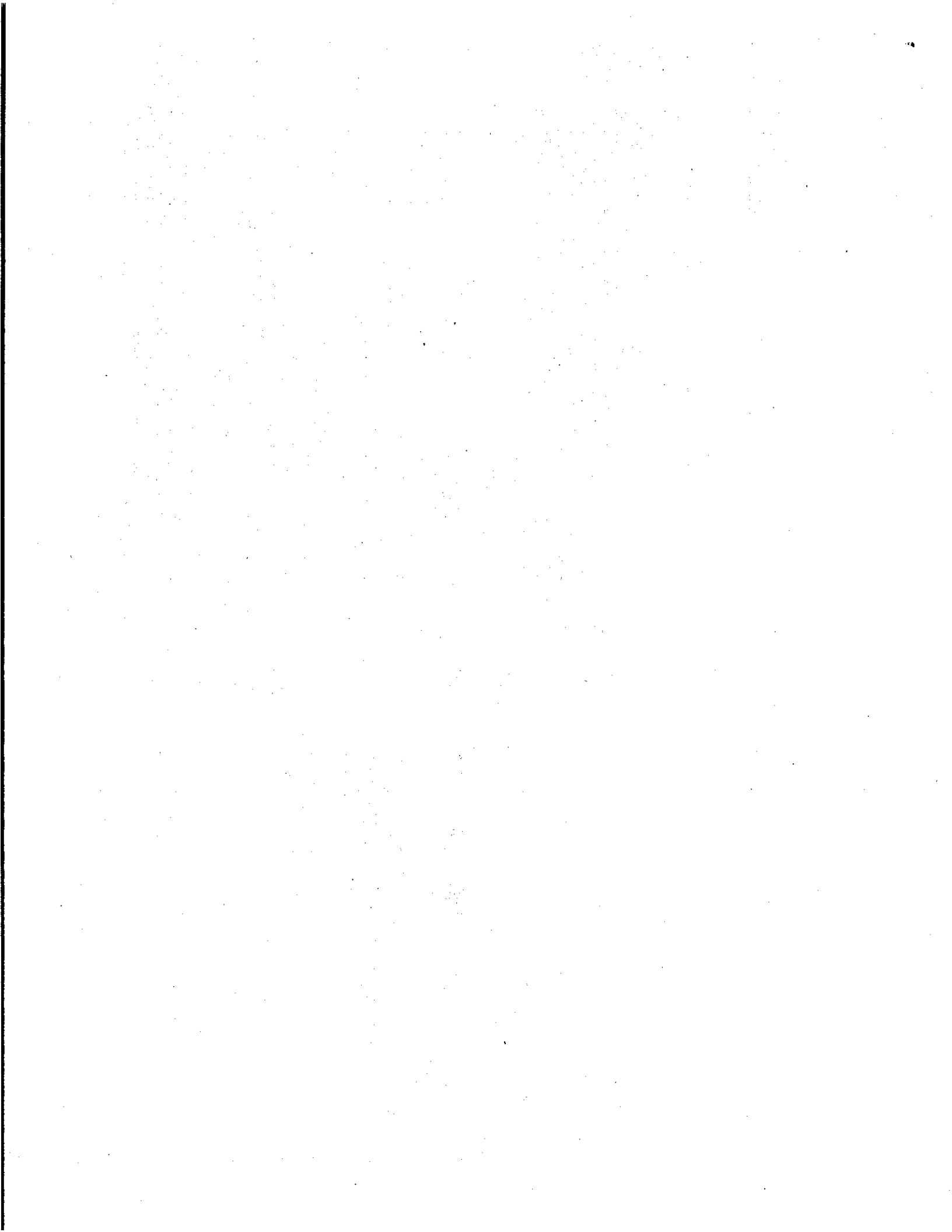
Within 15 years the Berkeley post office was doing \$500,000 worth of business a year, & feeling cramped; in January 1950 an annex was authorized (completed in time for Christmas 1952) which doubled the floor space & at about \$200,000 was "the largest government improvement ever made here." A few years later there followed some smaller but highly significant government improvements, a sculpture & mural commissioned by the Treasury Relief Art Project, both pieces representative of the style & subjects of the program, & well preserved examples of the sadly ephemeral New Deal art. The fresco around the Postmaster's door, depicting life in Berkeley in the mission & land grant & early Yankee eras, was painted in 1856-7 by Suzanne Schaefer (b.1897) who had already painted the News-gathering scene in Coit Tower on the Treasury's early Public Works of Art Project (1934) & did other murals in the post offices at Eastland & Calwell, Texas. Complementing the nostalgic, regional/primitive local history of Schaefer's mural, the relief panel by David Slivka represents another dominant theme in New Deal art, pride in the American worker & democracy, with heroic postal workers forwarding a parcel from U.S. to All Banking, Truth Abode, On Freedom Road." Slivka (b.1915), a graduate of the California School of Fine Arts, also created sculptures for the 1939 Golden Gate Exposition & San Francisco public schools, & later worked in New York.

Despite the usual term "WPA mural", art work in post offices & other federal buildings was actually a separate set of programs under the Treasury Department, which had the construction & stewardship of public buildings from the early 19th century until W II. The Treasury Section of Fine Arts & Treasury Relief Art Project operated parallel to the WPA Federal Art Project from 1935 to 1939, with different funding & procedures, & an attempt to cultivate the image that "the Treasury was after 'quality', while the WPA offered 'relief'." The TRAP produced some 89 murals & 65 sculpture projects throughout the country, mostly in post offices 'old & new, without appropriations for decoration but possessing fine spaces...We chose buildings...in the vicinity of an available artist or group of artists; the job would be awarded by competition or directly to an artist who had attracted notice in a previous Treasury competition. Budgets were usually around \$2000 to \$5000 per project. (O'Gorman, New Deal Art Projects...Memoirs)

The Treasury favored subjects of "local history, pursuits, or landscape," or "the postal service...as a concrete link between every community of individuals & the federal government." Related was the preference for mural work as "relatively public & subject to scrutiny & criticism...a little less liable to charges of boondoggling than easel painting"; even so, epithets like "Pork Barrel Renaissance" (Mag. of Art, 3/58) flourished throughout the period, & finally helped close down the New Deal art programs & contributed to the low repeats which allowed so many of the works to be lost & destroyed in so short a time. (Treasury works, being generally affixed to buildings, have fared marginally better; tales of WPA prints & easel paintings sold as scrap in government surplus wastebaskets are by now well known.)

In view of current interest in women artists, it is worth mentioning that Suzanne Schaefer's participation in the program was no rarity, at least in California where 1938 statistics showed 254 women out of 669 artists in the Treasury's publication Art in Federal Buildings...1934-6 were by women (in contrast to only another 5 women out of 111 more murals nationwide).

Post office buildings around the country were fitting locations for Depression art not just because they were available unadorned government property—they also shared a longtime sense of aesthetic mission to the country at large. Oscar Reizenstein's first Annual Report as Supervising Architect of the Treasury (1917) extolled the importance & responsibility of government buildings "in the smaller cities & towns; they are, generally, the most important of the local buildings...seen daily by thousands of persons who have but little opportunity to feel the influence of the great architectural works in the large cities, & their collective potentiality for aiding in the development of a national appreciation of the beautiful is



UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

CONTINUATION SHEET U.S. Post Office, Berkeley, CA ITEM NUMBER 8 PAGE 5



great." Treasury Secretary McAdoo referred explicitly to the department's "mission of architectural education to every part of the country." The trouble was, of course, that the boundary was not always clear between this mission &—again McAdoo's words—"construction of many public buildings in small towns & localities where they are not needed...dictated by local reasons & without regard to the best interests of the Government." Increasing nationwide demand for federal buildings—especially post offices—led to the use of omnibus public buildings bills from 1902, authorizing many projects at a time instead of debating each one separately. The inevitable result was that public building in the 1910s was emmeshed in constant & many-sided controversy between the desire for dignified, enduring, uplifting federal outposts & charges of extravagance on "gimcracks & early-cures of architecture"; between the wish to bring every citizen a government building representative of the sovereignty & glory of this great country & the suspicion that that was nothing but local pork-barrelling; between the Supervising Architect's Office's claim that it alone had the specialized expertise necessary for government building (& needed only additional staff to make up its 2-year backlog) & the feeling that competition from private architects might result in better & cheaper work.

There were congressional hearings on the Supervising Architect's Office & building expenditures in 1908, 1911, 1912, 1913, 1916, & a Public Buildings Commission (1913-4) whose general recommendation was "practical standardization of the plans for buildings" & "the adoption of a business policy more...like that of private builders." This was the new policy of which the Berkeley Post Office was hailed as an example: "a happy medium" between beauty & economy, standardization & locality. The authorization & design of the Berkeley Post Office of course predated the commission's recommendations—for the most part the policy reflected how post offices were already being constructed. There were outcries like that of the California State Mineralogist against the San Francisco post office in the Aug. 1910 Architect & Engineer, but even there the complaint was less against the lavish use of marble & ivory than that they had been brought halfway around the world when California quarries produced as good. Somewhat ironically, the reformers' profertorial stone structures in small villages were becoming a dead issue at just about this time anyway, as the spread of reinforced concrete construction lessened the inequality between classes of post office buildings.

Post Office & Supervising Architect rhetoric of the era, both before & after the commission, was consistently cost- & efficiency-conscious; the granite & marble & oak that look so rich today were chosen not just for local & national pride but for endurance—even under the new regulations marble was allowed in the lowliest post offices "where sanitary conditions demand." Detail after finely crafted detail turns out to have been standard utilitarian post office equipment—utility defined to include not just economy but the credo that "no Government office or place so thoroughly belongs to the people without distinction or reservation. The lobby is the principal point at which the postal service touches the people, & for that reason is deserving of particular attention." The glassed-in vestibules were prescribed to protect employees from drafts, covered bulletin boards for civil service & wanted posters, glass & grilled service windows to protect the negotiable paper in the standard post office niches on the other side of the screenline, & the tall windows above them on the principle that "It is desirable...that the operations in the workroom of the post office may be seen from the lobby...It is important that sympathetic & friendly relations be maintained between the personal representatives of the postal service & the patrons; & such relations will be promoted by giving the patrons the fullest opportunity to understand what is done in the post office." (This & previous quotes from Daniel Roper, The United States Post Office: Its Past Record, Present Condition, & Potential Relation to the New World Era, 1917—a fine Progressive/Wilsonian title & date, in addition to this pre-echo of "open covenants openly arrived at")

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

CONTINUATION SHEET U.S. Post Office, Berkeley, CA ITEM NUMBER 8 PAGE 6

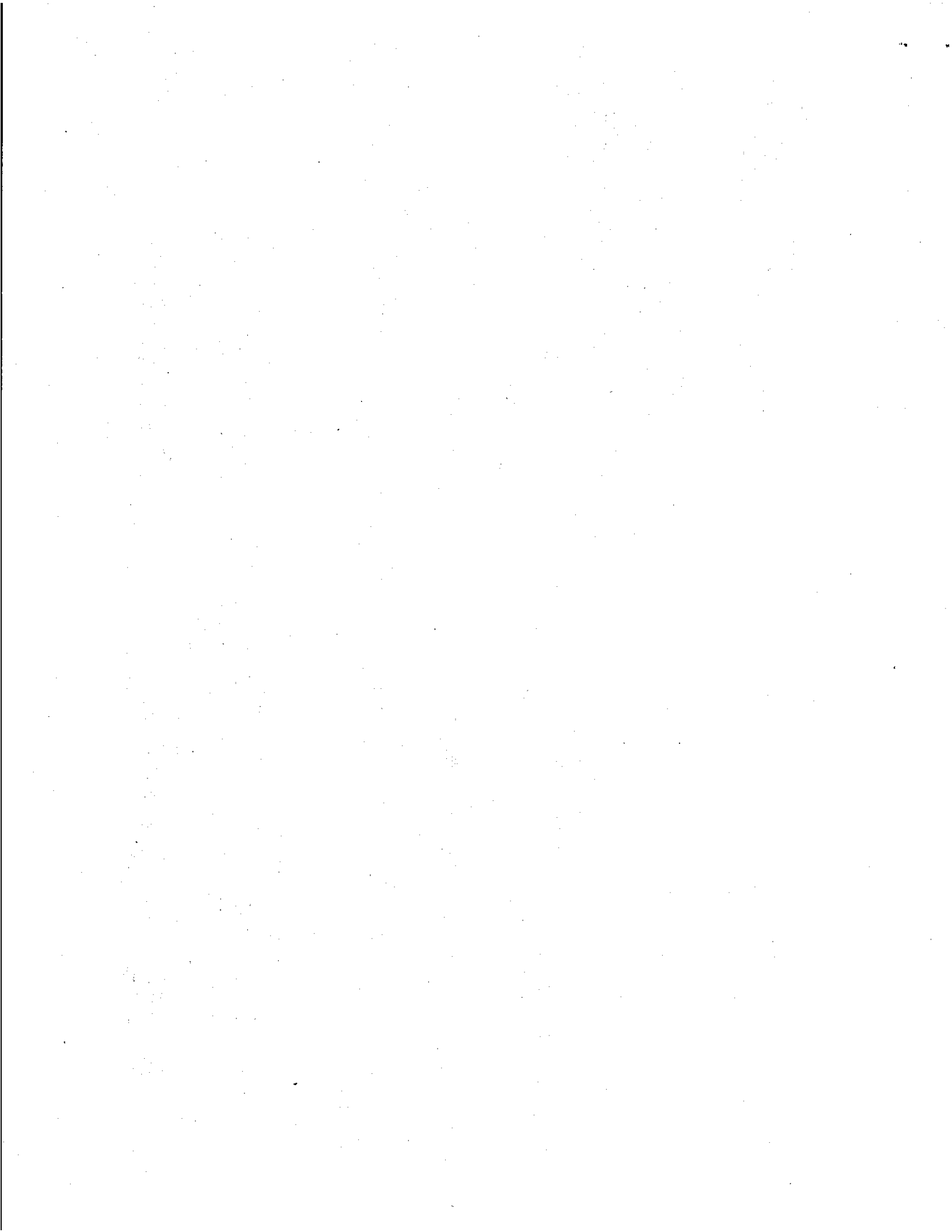


Even the ubiquitous arcades seem to owe nearly as much to the desire for light & visibility, & the standard 6'-wide service window units, as to Supervising Architect James Knox Taylor's 1901 decision to adopt the classic style of architecture...in order that the public buildings of the United States may become distinctive in their character" (in contrast to the previous mixture of Second Empire, Gothic, & Richardsonian Romanesque).

The arched, tile-roofed Renaissance design of the Berkeley Post Office has echoes all over the country, some as early as 1898 (Akron, Ohio, & Fort-Sville, Pa., though with arches less numerous & more Romanesque), & into the late 1910s & 20s (Grandma, St. Petersburg, San Bernar, no.). Most of its close counterparts date from the early 1910s, & reflecting both the great upsurge of construction in this period & its real architectural distinction, a large percentage of the post offices now listed in the National Register date from those years. The Berkeley building was authorized & probably partly designed during James Knox Taylor's term as Supervising Architect, concentrated under Oscar Wenderoth, & opened under James Wetmore.

This raises the subject of the structure of the Supervising Architect's Office, & the attribution of an individual architect's name to any of these federally designed buildings. In 1915 Oscar Wenderoth reported that his department had a Washington staff of 253—some-what smaller than the Justice Department & larger than the State Department—& was completing about 17 buildings a year. The office was divided into technical & executive branches, each with an officer in charge; within the technical department, architectural work went on in the drafting division of some 50 draftsmen, whose superintendent was the usual liaison to the Post Office. Wenderoth, like almost every Supervising Architect before & after him, complained that the job was overwhelmed with administrative duties & "the Supervising Architect has no opportunity for original work." Another continuing complaint was that overwork & low pay made for a constantly shifting personnel, in which a standard of achievement is maintained with the greatest difficulty. Nevertheless it is continuity & tradition which impress about the Taylor-Wenderoth-Wetmore period—not only resemblances among 2 decades' classical-Renaissance post offices, but things like the perfectly matched addition to the Berkeley post office.

Whatever the turnover of junior draftsmen, the men who became Supervising Architect spent many years in the department. In addition, Taylor, Wenderoth, Wetmore, & even Louis Simon, the last Supervising Architect (1933-9) were all of the same Beaux Arts generation, born between 1877 & 1871; in fact Taylor, Wenderoth, & Simon all joined the department as draftsmen in 1895-7 (Wetmore, trained as a lawyer & administrator, not an architect, joined the Treasury in 1895 as a court reporter). James Knox Taylor, who decreed the adoption of classical style in 1901 & whose name is on many of these Renaissance-classical post offices, was born in 1877, trained at MIT & in offices including Cass Gilbert's, practiced privately, & joined the Treasury Department as senior draftsman in 1895, becoming Supervising Architect in 1897, & returning to private practice in 1912. Oscar Wenderoth, born in 1871, apprenticed in Philadelphia offices before becoming a draftsman for the Treasury in 1897, worked his way up to head draftsman for the House & Senate office buildings (1904), & later spent some time in the office of Carrere & Hastings before returning as Supervising Architect in 1913; his tenure was cut short by a fallow eye-sight after 2 years. For the next 18 years the Acting Supervising Architect was James A. Wetmore—whether so titled because of his non-architectural background, or because Wenderoth was on some kind of disability leave, is not clear. Wetmore's successor was Louis Simon, MIT 1891, who had in fact been superintendent of the technical section since 1905; thus it is not surprising to find the 1931 Oakland Post Office a colomaded full-dress Beaux Arts edifice, & its lobby unseamly similar to Berkeley's but in aluminum instead of wood & brass; nor to find the same year's addition to the Berkeley Post Office not only faithfully matched to the 1914 building, but given original ornamentation in the same idiom.



UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET U.S. Post Office, ITEM NUMBER 8 PAGE 7
Berkeley, CA

These three architectural contemporaries, Taylor, Vanderth, & Simon, probably chiefly determined federal building style in the period of the Berkeley Post Office: a dignified, serviceable, classical, Beaux Arts, American Renaissance style, standardized without meaning that any two buildings were identical. A post office might have an arcade or colonnade, a modification cornice or a balustraded parapet, & still be a recognizable member of the Treasury family. For suitable locations, the basic pattern could easily be made to look Spanish Colonial, as in Honolulu & La Junta. In Berkeley, the pure Renaissance exterior of the building may or may not be deliberate homage to the University city: art historian Carroll Brentano has pointed out its strong resemblance to Brunelleschi's Foundling Hospital in Florence (1419), & the coincidental fact that Brunelleschi was a particular hero of John Galen Howard, then executing his Beaux Arts plan for the University campus in Berkeley.

Over the years the Berkeley Post Office has been declared outgrown or outmoded various times: in 1977 the solution was a new parcel post station near the West Berkeley railroad tracks. In 1977 there was public outcry over the transfer of mail sorting to new regional facilities in Oakland, & citizens' fears that the post office might be abandoned altogether, in spite of its being the only branch in Northern California operating at a profit. Most recently, there is a concern that streamlined merchandising plans threaten the fine old "sterilized" of the lobby. There is also, however, a growing reaction nationwide against the corporate mentality in public building—thus publications like the Federal Architecture Project's Federal Presence, 1978, & the National Trust's Courthouse Conservation Handbook, 1976, with rhetoric like "the dominant concept has been that county offices have the same requirements as commercial offices. While this may be true in the disposition of office machines, the comparison does not extend to the community & judicial functions of courthouses...". The point is perhaps even more appropriately made in the words of Daniel Roper (U.S. Post Office... 1977), as being contemporary with & well exemplified by the Berkeley Post Office "...the apparent similarity of the postal service to private corporations is superficial... Corporations, it is said, have no souls. The genius of the American Government is the soul of the postal service, which is a common cooperative endeavor of the people. It has its origin... in the Constitution of the United States; its ideal is not dividends, but the preservation of communication... In principle there is all the difference in the world between working for some of the people & in working for all of the people. Any plan of action affecting the postal service that does not take this principle into account is erroneous, & if not doomed to failure, will be pernicious in its effects."

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET U.S. Post Office, ITEM NUMBER 9 PAGE 1
Berkeley Post Office

Wm. A. Newman, "The Berkeley Post Office—An Example of the New Public Building Policy," Architect & Engineer of California, Oct. 1915.
Carroll Brentano, "Brunelleschi in Berkeley", paper for Society of Architectural Historians meeting, Berkeley, April 16, 1977.
Berkeley Courier, July 26, 1913 (plans), Ap. 4, 1914 (contract), Sep. 23, 1919 (history)-Berkeley Gazette, Feb. 11, 1902; June 18 & Aug. 4, 1903; April 1-24, 1914; Sep. 29, 1915; 8/14/28, 1/28/30, 1/3/31; 5/21/32, 5/29/33; 3/21, 4/19, 7/20, 11/26/77; 21.4/2, 6/18/80

Berkeley history, politics, & city planning

Wm. V. Forrier, Berkeley, California, 1933.
Werner Hegemann, Report on a City Plan for the Municipalities of Oakland & Berkeley, 1915.
Office of Milton Pflueger, Berkeley Civic Center Development, 1939.
WPA Writers' Program, Berkeley, the First 17 Years, 1941.

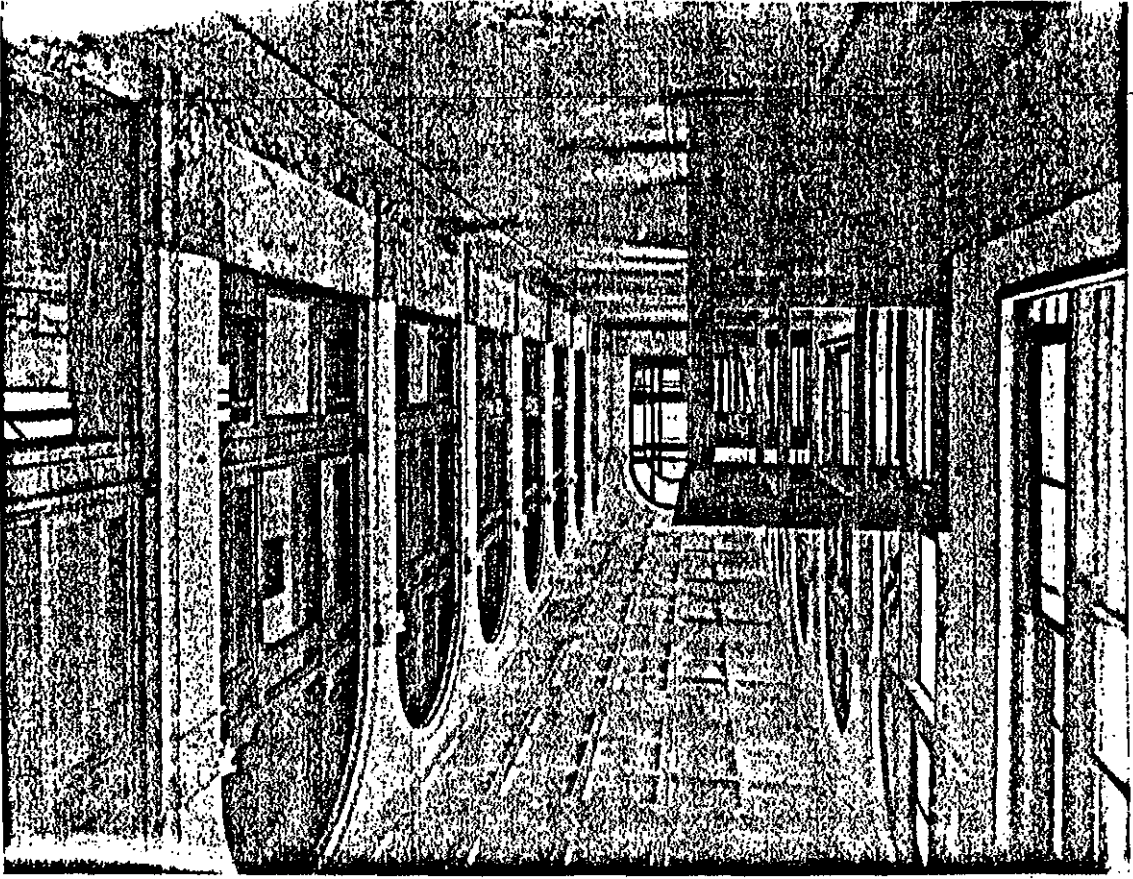
Public building & post office policy, & Supervising Architect:

Lois Craig & Federal Architecture Project, The Federal Presence: Architecture, Politics, & Symbols in U. S. Government Buildings, MIT Press, 1978.
Daniel C. Roper, The United States Post Office: Its Past Record, Present Condition, & Potential Relation to the New World Order, N.Y., 1917.
Gilbert Stanley Underwood (Sup.Arch.), "Post Offices & Customs Houses," in Talbot Hamlin, Forms & Functions of 20th C. Architecture, v. 3, 1922.
Darrell H. Smith, The Office of the Supervising Architect of the Treasury, Inst. for Govt. Research, 1923.
Annual Report of the Supervising Architect of the Treasury Department, 1898 & 1910-18.
A History of Public Buildings Under the Control of the Treasury Department, USPO, 1901.
L.E. Aubrey, "California Products Are Good Enough for Our Federal Buildings," Architect & Engineer of Calif., August 1910.
Who's Who in America, 1914-5 & 1924-5; Withney, Blor. Dic. of Am. Architects; N.Y. Times, 4/18/58 (Vanderroth obit.).
National Register of Historic Places, 1972 & supplements.
Western Architect, Nov. 1918 (Pasadena P. O.); Santa Cruz Historic Bldgs. Survey, 1976.

Treasury art projects:

Who's Who in American Art, 1940-1 (Scheuer, Blivka listings).
Opit's Murals on View Again," San Francisco Chronicle, May 5, 1971.
Olin Deas, "The New Deal's Treasury Art Program: A Memoir," & Edward Laming, "The New Deal Murals Projects," in Francis V. O'Connor, The New Deal Art Projects..., 1972.
Francis V. O'Connor, Federal Support for the Visual Arts: The New Deal & Now, 1969.
Edward Bruce & Forbes Watson, Art in Federal Buildings: Murals Designs, 1974-1976, 1976.

First Landing, Berkeley, ca. 1915
Lobby, looking east—Architect &
Engineer, October 1915
copy neg., Berkeley Architectural
Heritage Assn., Box 7066, 94707



First Landing, Berkeley, ca. 1915
Main (north) facade—Architect &
Engineer, October 1915
copy neg., Berkeley Architectural
Heritage Assn., Box 7066, 94707

